Selections on Hegel – Legal Papers and Drawings to be Made

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Introduction
By Robert Pippin

In fact then to be a Kantian is still in-itself and organic, and even basic for a Hegelian. A Hegelian Spirit is just the freedom to be a militant who is practicing a freedom. This work means Ethical Life is part of Substantial Will. Just the ethical life of freedom. I mean to be interested then in Ethics. I argue this just means – be free.

It adds that freedom is a score of music – not just the Hegelian pronouncements of Phenomenology of Spirit, but also music meant to be the listening of its rhythms. How to be then listening to a score. This work then reads as a score. I mean to compare, then a price-setting of a Kant type of empirical multitude of people in a room and then to check its French historical reference, as then just the setting as a protest.

How this means then in Hegel, the whole process of history is just the process of revolts and such revolts, that I will be a revolter. That practice of freeing from philosophy, releasing to youth, that simple way of being then a Subject. A subject who is following like Kierkegaard, which it all of course means, philosophy as Substantial Will.

I. The Kantian Procedure and How to be More Idealist

In fact the procedure is simple to produce a transcendental inquiry then of the object as then in the object, empirical and subject-matter and then logic which produces antinomies. I mean then to organize the empirical subject-matter in antinomical exchanges which then is how the organization of the empirical is so hard to achieve. But this then is the tragic absolute. How the organization of a individual fact and even one fact then is absolute and this fact is organised I mean again in categories, judgements and forms which then is a formal organization.

I simply mean this – formal plans of the subject matter which is then raised to the transcendental standpoint of inquiry to then produce two levels, the empirical subject matter taken up to the transcendental standpoint of inquiry and so then a inquiry proceeds.

To rise then to the transcendental inquiry. I mean just this. But at another point this is betrayed to being the problem of sensuous multiplicity and so language games in Wittgenstein's sense, and common sensus and so in fact the problem of a Universal affirmative or critical judgement. I mean here then the problem of antinomies – mathematical, sublime, beautiful or monstrous or even sensous or finally aesthetic antinomies all of which is reading from Critique of Judgement the problem of art, I mean to the problem of theoretical reflection then pronounced in a parallax to produce the object of practice as well.

Therefore Objects. I mean Objects, and empirical things and even transcendental inquiries which then means Objects and Objective things which then are organised as reflections.

I only mean here, that an Object is taken up to a parallax of theory, practice and art, especially art. It is just the production of art and judgement each day. Now to be more idealist finish this with Hegel – a Lecture freely and creatively then on art. And reflect that freedom of the absolute idealism to the art work and perhaps cinema or daily phenomenology, or anything at all.

Lift, and sublate the process to a Lecture on Fine Art. How the Greek paradigm becomes the modern and so such simpler rhythms of fine art.[i]

[i] Here we mean to stay away from the Kantian problems of finite categories and experiences and all the reflections and antinomies reflected and such multiple stances of the finite simple judgement and the simplest table of categories and its exposition in a methodical finally inquiry of the finest judgement of art.

Instead of that just the direct assertion of art. This mix of inquiry and art then becomes the pure rendition of art, and that then is how Hegel pushes Kantianism to its full conclusion, that there is only the artistic absolute.

ii.

Finally then to now shift the argument to daily life, such busy Kantian expositions of singularity and even singular persons who strive like Zizek and perhaps French philosophers to argue daily, and additively as it were, in full summaries of their arguments that fine art then is too high a pronouncement of daily life customs, and so customs of politeness and civility miss. Or even the claim that one is away from busy life and lively arts and living substance then to grey emptiness and even dullness is to then miss – that art is then Hegelian bread.

I mean how art is then part of the process of rising from the concrete to the substance of that concrete art. The art then of writing, or perhaps painting and viewing the painting and so in fact a fine art. T.J. Clarke means then to be the pretence of Hegel. But this pushes the antinomy to being to fine at T.J. Clarke's anouncements and so one pushes against it for the absolute – the simple meaning of history or even French language.

How all the Spiritual substance movements are then so many moments for so many moments. How then subject matter and moments becomes complex awareness of the conscious and practical consciousness – that Other which is simple the Otherness or Foreign forms which one is sleepy in. That simple mastery of cognition and even subject-matter. That brilliance of French Hegelianism to produce with Hyppolite a Logic of Existence and Event.

That event called Greek living substance – to withdraw then from the Agora in sex sublimes and reach the house and produce a writing of freedom in Hegel. Freedom is to be progressively free.

II. Abstract the Process, how to be Absolute

And so then to abstract the details of smaller photographs and histories, to move then from the in-itself (Kantianism) to the for-itself, that free subject. I mean here almost like Sartreans, to argue that the subject is a free bourgeois subject somehow. He is the absolute.

Just the process of empiricism is involved as work or ethical life. Not the process of empirical activity, and contagion to the flow of philosophical consciousness. But its characteristic taking off of brackets to be a bourgeois subject. A person who is just against Hegel and for Marx perhaps. This praxis of what Schelling calls – absolute idealist freedom. That way of elaborating the thing as not in-itself but for-itself. One day in art lectures and another day in history workshops in Hobsbawm and then finally free as a Sartrean practicing the aim of Hungarian crises. This Marxist almost appearance of the bearded man who is no other than a Marxist is then a Hegelian conjuring of a work and ethical life.

III. The Pure Subjective, I Will or Willingness to be Absolute

So then the subjective stance, to shift the subject matter to fruition. Like an art, I mean an art of philosophical adventure. I mean the parallax of Kant with Hegel then produces the absolute shift to full freedom. That process of practical freedom Which in again Sartre becomes the praxis process and justification of a success which is Master. That practical process of becoming a Master. How the form is then content and then turns absolute form. How one wills

the practical mediations into existence of somehow politness and civility. That simple demeanour of shifting to Marx when need be. To cut the Hegelian substanece with practices.

‘I mean Hegel is just that cut. Just a tape-recorder which is cut again and again. To produce music.

And so the musical thing-in-itself is finally the process of the music being heard by a practical freedom. That otherness which is so pronounced in Freud or Lacan – that free willing substance. I mean music then is heard as the absolute Subjective Will. How this is running in arrows, in Heidegger. I mean just the process of symphony or jazz music.

How scores create a musical substantial Willing Subject. How this is then the practical living proof of that Will. Just the affirmation of a Will then is in legal translation – high philosophy, shifted to bourgeois independence, that free willing person who is so free.

Here music is the Willingness.

In legalism then the Will, or Substantial Will or Freedom of the Absolute and free Spiritual thing – is finally a bourgeois well read Subject – Kierkegaard. It just means to be free of philosophy as legally proposed steps to follow – A. Subject B. Hegelian Subject. C. Someone You Admire like a Kantian or even a Habermas type person.

I mean just this is legal flow. To miss the free development of all moments of this process is to miss essence – that complex essence which is so musical that it is just such a score to live, free Will.

Part II –

Being, Essence and Appearance with Notion as The Greek Historicism as French Hegel

I. Simplicity

A few arguments on say simple being-there which is an existence category of then the process of historical forms like a Kitara argument.

II. Apparent Appearance, a Pure Figurative

Something like a figurative then appears in simple existence.

III. Essential Differences

The same process becomes differentiated to many complex units which is simple complex one form of appearance – a type of unit. Amount, just the process of concrete determinations becoming whole as appearance. Appearance as then the appearance appearing – like a whole poetic journey to walk in. Practice this process daily.

IV. Notional Event

The simple event of conceptualising while walking the exercise of in fact the appearing poem, of a phenomenology of mind. That appearance is simple, just the poetic enunciation of a law, the concrete law of reflection which is then complex many appearances in singular fashion in singular complexity which is singular stories and many such singular stories of the appearance as then so many stories of the self-same singular.